



BRUSH AND PAIL



Showing samples and describing
**ALABASTINE OPALINE PROC-
ESS.**

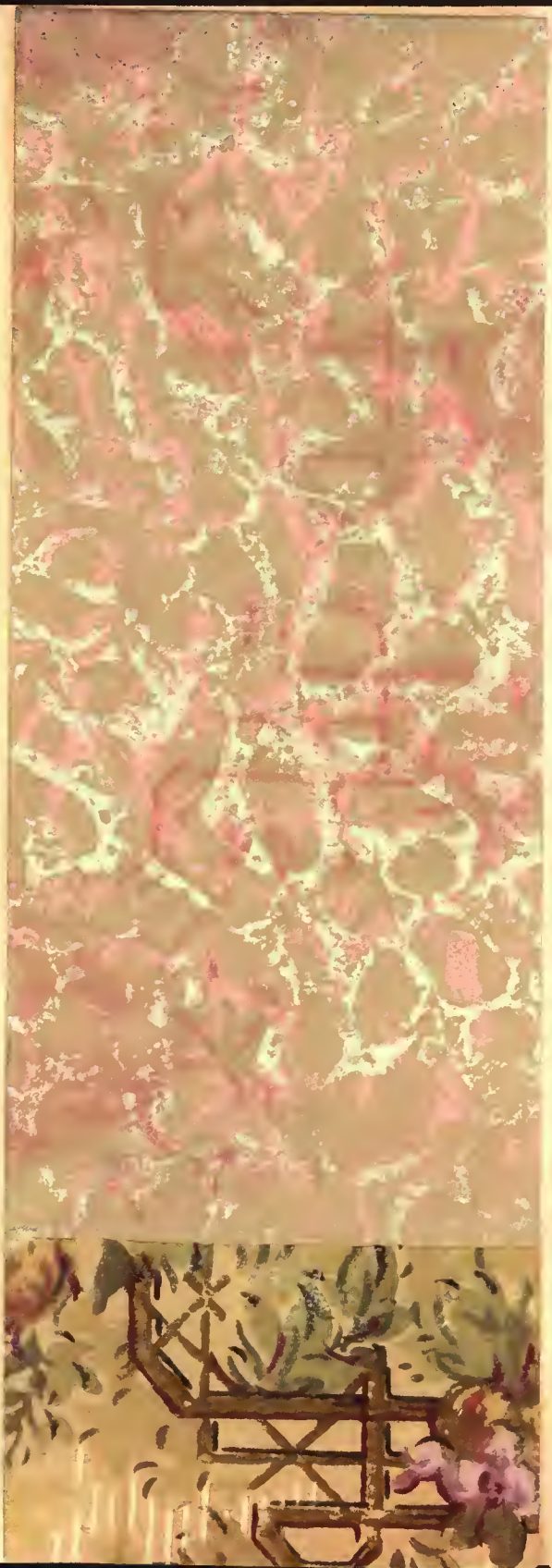
Suggesting methods for doubling
sales and consumption of Alabastine.

Watch **ALABASTINE OPALINE** work
spread over the country.

Purely a professional decorator's proc-
ess. Learn about it in Brush & Pail and
our advertising.

MARCH--APRIL
1922





Lift the Color Sheet for Exact Formula.



Copyrighted 1921 Alabastine Co.

Love's Force

Nice little maid from Siam,
Who said to her lover, Kiam,
You may kiss me, of course,
But you'll have to use force,
But, gee-whiz, you're stronger than I am.

This Is Important, Read It

Closely following this issue of Brush & Pail, we are going to send you a special book of samples of the Alabastine-Opaline Process that should be the most valuable business getter you have ever received.

We want this to get into the hands of the proper party or parties in your sales or operating department and not into the waste basket, for these reasons:

First, it will save you the time or trouble of making, or having made, some of these samples, very necessary to show your prospective customers a sample of decorating, so artistic and pleasing in appearance that it is being largely called for by architects and decorators, for the homes of refinement, where something a little superior and a little different is demanded.

Second, you have no idea of the expense we have incurred in order to make these samples and put them into the hands of our friends. We are only sending them to those in whose success we are interested and that we think will appreciate and use them to increase Alabastine sales.

This style of work is being featured in all our magazines and newspaper general advertising for Alabastine and page reproductions of the regular work is shown in such magazines as Review of Reviews, Century Magazine, Harper's Magazine, Scribner's Magazine, World's Work and Atlantic Monthly (see any of these periodicals for April).

Any Alabastine dealer or decorator, not in position to show these samples and give explanation contained therein about the Alabastine-Opaline Process of decorating, is certainly at a disadvantage over those who have the samples and can show results, hence we say, be sure that this is not overlooked when it is received by you.

ALABASTINE CO.

J. L. Hamilton, President.



DECORATORS WHO STAND OUT

Stradivarius was just a primitive wood worker, yet he made violins six hundred years ago that are the marvel of this intensely accomplished generation of craftsmen.

Michael Angelo painted pictures, the wonder of which will endure for countless centuries.

Wilbur and Orville Wright conquered the air for mankind and made swift transportation reduce miles to furlongs.

Yet Stradivarius used only wood; Michael Angelo paint and the Wright Brothers only the materials that are at every man's hand. In the first two cases men had been making violins and painting pictures long before either of these men were born, but it remained for the two masters to do the same things better than they ever had been done before.

Now the point of all this is that the decorator of today has in his hands a similar opportunity to make his work, and thereby himself, an outstanding figure in his own community. Just decorating a room—merely doing his work well enough to satisfy his customer—never made a decorator notable as a more than ordinary craftsman. When he has done that much, he will have done what was expected of him—and that's all.

But the decorator who employs some unusual method—some striking effect that inspired the delighted surprise of the customer—that man has done a thing that makes his personality step forth from the ranks of his craft and marks him as a leader.

And the remarkable feature of all this is that it is easy to do—so easy that the wonder is that so few decorators have recognized it. What better opportunity, for example, could any man ask than that which is represented by the Alabastine-Opaline process?

Consider the limitless range of color combinations at the command of the Alabastine-Opaline decorator. Think of the panels, friezes and unique border effects that may be worked out. Imagine the prominence that may be attained by the one man in each community who earns the distinction of having been the first to introduce a style of decoration which all the others must use sooner or later.

If you are one of those who take a just pride in their profession and who really value the good opinion of their neighbors, you will make the Alabastine-Opaline process a pathway to a higher station in your community. It can be done. Think it over.

Editor.



GET BUSY NOW!

When work is scarce that is the time for the really wise decorator to step out ahead of the bunch. Now here is an angle that perhaps hasn't occurred to you. The real net profit that a decorator dealer or, in fact, any one makes frequently is gathered during the dull season. We don't mean by this that the big money comes then but it is then that the prudent man makes both ends meet so that he won't have to cut into the accumulation of the prosperous periods. In the last analysis it isn't what you make in a week or a month but the result of a year or a period of years that counts.

The decorating that comes in of its own accord in the spring, for example, is every man's business and the contractor who is busy then isn't entitled to very much credit for his business ability. The fellow who gets out and hustles in the quiet periods, however, rather than spend his little surplus is the man who really succeeds.

If you can see the point that we are trying to make you will appreciate the opportunities that the Alabastine-Opaline process opened for just this sort of business. If you have a book of Alabastine-Opaline samples, you realize how tremendously effective such work as this must be on the wall. Don't you think that if you spent a day or two a week during the dull periods showing these samples to property owners and soliciting the privilege of doing one room in Alabastine-Opaline, you would be pretty likely to dig up enough work to keep you busy for the balance of that week? Moreover, you would be planting one room of Alabastine-Opaline work in a place where a whole houseful of the same decorating probably would grow because the property owner who once sees Alabastine-Opaline on the walls of one of his rooms almost invariably carries that process clear through the building.

This isn't a wild guess at what may happen but is an inside fact on what actually is happening in practically every case.

During the busy season also the suggestion that one or two rooms of a home be decorated with the Alabastine-Opaline process bears fruit that can be gathered the year around by the decorator. Keep a list of those houses in which one or two rooms are decorated with Alabastine-Opaline and then call at those homes during the dull season soliciting more of the same kind of work in other rooms.

Give this opportunity a little thought then try it out and you will see results measured in real money before you have been working at it long.

Sambo was just back from the war when he met old Uncle Eph.

"Why aint you all still soljerin'?"

"'Cose de wa's over."

"Din't you done go and enlist?"

"'Cose I enlisted foh de wah an' de duration of de wah, but de wah been over."

"You aint got no sense, nigga, perhaps de wah is over but de duration is jes begun."



BRUSH AND PAIL



NOW IS YOUR TIME

By O. T. Frash

Mr. Decorator, do you realize that the Alabastine-Opaline process offers you the first real opportunity you have ever had to handle a water color wall tint in a way that the average home owner would not attempt?

Your principal competition in this line among the medium class of homes does not come from other decorators but from the owners of those homes themselves. It is an unfortunate but undeniable fact that almost any home owner believes he can take a cheap brush and five pounds of wall tint and do work almost, if not quite as good, as the professional decorator. Of course, he can't do this work well but he is inclined to contemplate the money he has saved and call his work "good enough."

He won't undertake to do Alabastine-Opaline work. First, because he doesn't know how and we do not intend to tell him, and second because it really does require a certain amount of skill although that skill is nothing more than any decorator already possesses, having acquired it in the ordinary course of his work. This being true, you are benefitting yourself and your entire trade even more than you are the manufacturers of Alabastine-Opaline when you bring its beautiful effects to the attention of your customers and promote its spread among the property owners in your community.

WHAT ALABASTINE OPALINE WILL DO

Alabastine Co.

My dear Sirs:—

With much pleasure I received the "Opaline" color scheme. It is very beautiful. I have just finished the walls of a new 10-room house and the two front rooms are in the Opaline design, and the master and his wife are well pleased. Others came in and exclaimed "It looks like wall paper" and then so surprised to know it is Alabastine. I am starting two more new 10-room houses soon, one next week and the up and down stairs will be in the Opaline Effect.

I am building an Alabastine trade here gradually. I have over one hundred Alabastine names saved up now.

If your traveling salesman ever come this way I would like to see him. I am ever your friend,

J. B. Smith, Iowa.

BUSINESS IS BUSINESS

Two Jews were in business together, Cohn and Rosenstein. Rosenstein had been getting drunk and letting the business go. Cohn said, "The next time Rosenstein comes in drunk, I'm going to shoot him," so he put a pistol in his pocket and waited for Rosenstein. Pretty soon Rosenstein came in drunk as usual. Cohn pulled his pistol; put it in Rosenstein's face.

Rosenstein said, "How much do you want for the gun?" Cohn said, "How could I kill the man when he was talking business?"



SANBORN HIGH SCHOOL

Brush & Pail,
Gentlemen:

Enclosed is photograph of Sanborn High School, Sanborn, Minn., decorated in Alabastine.

Bertham & Powers, practical decorators, used 1,400 pounds of Alabastine supplied by Yeager's Pharmacy.

Yours very truly,

A. M. Karel.

WATCH THE REAL ESTATE TRANSFERS

Many decorators, particularly in the larger towns, put in many a profitable minute or two now and then by scanning the "Real Estate Transfers" column in the local newspapers.

A new home owner frequently wants changes made in the property he has acquired. Frequently the entire building will be re-decorated and a word or two spoken to that real estate buyer just at the right time is likely to result in developments that mean profit for the alert contractor who thus turns into money the time that others would find valueless.

And scorn not the little jobs. A well executed little job frequently has made a friend out of a property owner who displays a good memory when a big contract is ready to let. A succession of small jobs will fill in between others of greater proportions and every one satisfactorily done will add a friend to your list. More friends mean more business.

Alabastine Company.

We are sending under separate cover, parcel post, 260 Alabastine labels. This is from one job and one of the finest residences of this city. No doubt this is the first writing ever on Alabastine in this neck of the U. S. A.

Will you kindly give me prices on Opaline work? We are going to make a campaign on this special line of work.

Thanking you for any information, we are,

Robles & Gamble.

"Do Right and Fear No Man;
Don't Write and Fear No Woman."



SPONGES

Some of our good friends write us that it is difficult to secure suitable sponges for the Alabastine Opaline work.

We are prepared to send a limited number of sponges, properly cut for the work, which we will send by mail, to any Alabastine user, on receipt of prices running 60c, 80c and \$1.00, as these sponges vary in quality, size and price, but all will be suitable for the work, some larger than others, permitting more rapid work on large wall surfaces.

If you are unable to get satisfactory sponges from your local dealer, send us either of the amounts above named, and we will give you a sponge in quality equal to the amount sent.

ALABASTINE COMPANY.

ARMY GAS MASK IS AID TO THE AWK- WARD PHARMACIST

The other day a young pharmacist, while putting away certain merchandise and particularly a gallon-bottle of formaldehyde, had a serious accident. The gallon bottle of formaldehyde slipped and fell to the floor, breaking into many pieces, resulting in a gas barrage which drove everyone out of the prescription room.

All this resulted bad, for just at that time a customer came into the store with a prescription to be filled. It was impossible to go into the prescription room because of the gasses from the formaldehyde.

Finally one of the pharmacist's co-workers saved the day by going home and returning with his gas mask, the one Uncle Sam donated to the boys, thereby being enabled to do the task without a bit of delay.

MORAL: To retail druggists who have awkward prescription clerks, always have a gas mask handy.

FOR STICKING SASH

Occasionally a peevish tenant complains rather bitterly about newly painted window sash sticking. His complaint is just and the trouble easily could have been avoided if the painter merely coated the runs with a stain similar in color to the outside of the sash and had rubbed a little vaseline on the pulley stiles, stop heads and parting strips.



Important to Stencil Purchasers

All orders for stencils must be accompanied with cash in payment for same. The prices at which stencils are sold, the small amount involved, makes it too expensive to open ledger accounts and make collections. Please remember this and save delays, by sending cash with your order.

Alabastine Co.

Stencil Dept.

WHEN HE GOT AROUND TO IT—

The decorator was just about to—

Go over his brushes and prepare them for the busy season;

Repair that shaky ladder;

Subscribe for a good painters' magazine;

Call on the owners of property that needed decorating;

Send a bill for the job he had finished;

Call and adjust a misunderstanding with a customer;

Answer some important letters;

Figure an estimate on a prospective job;

Ask the Alabastine Company for color sheets and instruction for applying the Alabastine-Opaline Process.

He was just about ready to do all these things when he died.

WHEN ALABASTINE EDGES DRY TOO QUICKLY

Laps will be certain to occur in any wall color job if you allow the edges of your work to dry before continuing the work. To avoid this always finish lightly with the point of the brush and if any edge dries too quickly, wet it with a clean brush dipped in clear water and it will join perfectly.

Ordinarily it is less expensive and much more convenient to buy your wall paper cleaner ready made, but if you'd prefer to make your own, here's the way: Mix 24 pounds of flour with 3 gallons of water and add 6 pounds salt, 3 quarts vinegar, 3 pints kerosene and 3 ounces butter coloring. Mix thoroughly and apply with a brush. This is patented in Canada.

FOR DISFIGURED WALLS

Gentlemen:

Regarding water stains, grease, tar and many other kinds of defects on ceilings and walls. I have seen the question asked so many times how to prevent this that to settle this question for all time to come for the readers of Brush & Pail, I would say:

Take bronzing liquid and silver bronz, mix as heavy as will spread freely and cover spot entirely, let stand over night until hard and nothing can come through this as it is a metal coating. I mention the silver bronz as it is light in color only. Any material will cover and dry over this. All treatments fail but this one I have given you. Size, shellac, varnish, oil paint, flat paint all failed and there is a reason to believe that nothing can go through metal if given time to harden over night.

I have saved many expert decorators a lot of trouble and worry and could have had pay for this tip if I had accepted, but nothing doing in that way.

Willis Johnson.

"Who sits in a well to observe the sky does not see very much."—Chinese proverb.

The wise Oriental who made this observation some hundreds of years ago might have had in mind some decorator of his day who had learned to use only a few primitive pigments and thought the whole decorating trade was restricted to their use.

Had he lived a few centuries later he could have found here and there in civilized America decorators pottering around with a tobacco pail, a paddle, some bags of whitening, glue, dry colors, hot water and a stove, trying to make the methods that their great-grandfathers used, produce a water color wall tint equal to that which is ground and dry-mixed by intensely modern machines under the control of men who have spent their lives learning how to do just that one thing well.

If you are one of those who used Alabastine, possibly fifteen or twenty years ago on a poorly prepared surface and with a 98 cent brush you are sitting in a well to observe the sky and you don't see very much. Climb out and try again this staple product, the use of which has increased year by year since 1880. Poor products don't last that long, and you can't point out one that has. Do you think Alabastine is the one exception to the rule?

—H. A. Milton.

Position Wanted:

I am a painter, paperhanger and interior finisher, married, with experience covering 25 years of study and continuous practice, desiring a position in some first-class shop city or town, where quality work is the main item. Can render honest service. Address Mr. C. A. Regal in care of Brush & Pail.

Gentlemen:

I know of lots of painters that have had hard luck in finishing freshly painted brick walls, or places that are jointed will dry flat. To overcome this, I have found that it pays to give all the walls a coat of vinegar.

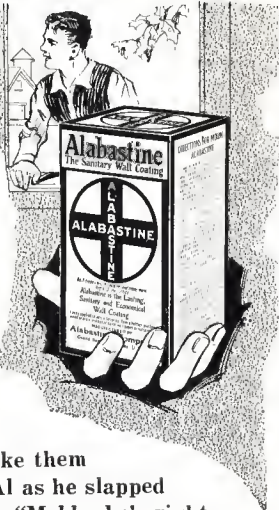
Fred Schuhwerk.



If you are a
Paddle and
Pail "Expert"
Read this.



"Jim Peasley says that a feller who can't mix his own wall color as good as Alabastine haint much of a painter," said Al A. Bastine's small son who helped his dad.



"Yeah, I've heard Jim make them same observations," replied Al as he slapped a brush on the rim of a pail. "Mebby he's right, but if he is, there's about half a million decorators in this country who've been makin' monkeys out of their-selves for night onta forty years, and yer dad's one of 'em.

"When you hear Jim Peasley er any other feller say that a foot and a half of lath and a tobacker pail is better'n a five er six story factory buildin' filled with machinery an' men that have spent their lives mixin' wall color—jist nothin' but wall color—you kin calklate that they's a powerful skacity of brains somewheres withi nthe sound of that wisenhimer's voice.

"He kin mix it all right and it'll look swell—in the pail. It might look purty fair on the wall, too, if he's purty keerful how he spreads it. When I say keerful, I mean durned keerful, and he'll have to have a right smart more skill than Jim Pearley's got if it don't look like it was put on by a man with the St. Vitus dance and a hickory broom.

"R'arin' up on yer hin' legs an' claimin' you kin do things like them don't git nobody nowheres. I know it can't be done becus I've tried it many's the time. Jist gimme that ol' package with the cross and red circle on it and I'll show you a job that nobody needn't make no excuse for. An' after it's done there won't be no argufyin' when I come to collect the bill fer it nuther.



"But Jim says Alabastine costs more," protested the boy. "Yeah, and so does white lead cost more'n barytes, or badger hair more'n broomstraw," said Al, "But look what you kin do with what you git for your money."



WHAT IS A DUB?

Alabastine Company,
Gentlemen:

As I am a convalescent for several weeks, after a very serious surgical operation, I will take the time to suggest a few ideas to Mr. Caesar on the "Dub" painter. It has been a long time since I wrote anything for Brush & Pail, but I have read them with a good deal of interest the past years. I will start by saying that brother Caesar's idea of the "Dub Painter" is the first and best "horse sense" I have seen on the subject. We find the Dub in most all large towns, but right here let me define the dub in my way of thinking, as it may simplify matters as to Mr. Caesar's idea.

I have employed painters for the past 30 years, from one to fifty, and I have hired men who did not know the difference between a dust brush and a paint brush. I don't call them dub painters—they are not painters; neither do I call hobo painters dub painters. I call a dub painter, one who is a fairly good workman but on account of cash and ability to manage, etc., is unable to do business successfully as a contractor. So as friend Caesar states, in the numerous instances he refers to, the dub knocks out good painting business in a town.

Now let me say right here, I never have been in a town where the painters had "horse sense" enough to band together and do business as many other business men do. For instance, like lawyers, doctors, merchants or any other class of business men. They always hang together in regard to their business trade, although they may hate each other like the devil; but painters are always kicking each other when they don't get a cent by it and they know it too. It is only their damn foolish jealous spite and on account of it is where dub comes in and stops. As the old saying is, when a man is in the ditch a hundred will give him a kick to keep him in, to one giving him a helping hand to get him out, and so dub keeps on staying dub.

Now, as I have stated before, brother Caesar has "hit the nail good and square on the head" in his article in Brush & Pail (January-February number) but I have thought about the case a good deal in past years and have thought the best and perhaps the only remedy would be, if all (every one) of the jealous "spit cat" painters in a town would get together and have "horse sense" same as I have stated doctors, lawyers, etc., do, and still more, get a little brotherly love and decency in themselves, then they would get a "sure cure" for dub as well as be able to do all painting business that would pay 100 cents on a dollar of labor to themselves. But no, most of them would rather go to hell with their back broke. Now they may think I am hard on the trade, but I have been in most all of the large cities in New England and I find it the same in all places.

Thousands of times I have found my brother craftsman knocking the other fellow by finding fault with him and showing up all the defects of his work, etc., when it did not benefit them a cent. "Union and Harmony," should be the cry. Well, some of my brothers say there



are unions but they are knocking each other behind their backs. Where is the harmony and brotherly love? This knocking and backbiting is worse than dub one hundred times over. Union harmony would cure dub—there would be no more dubs. When a painter contracted for a job, it would be a good fair price and no dubs to underbid him and no knocks to disgruntle his employer against him, so that if the painter knows his business his job is completed all O. K.; otherwise, if it is a bum job he is N. G. and “down and out” in that town under the conditions as I have stated in a town of union and harmony, and where they will all use Alabastine. The 20th century is at hand, let us bring to our aid the strength of Union and Harmony to bear on the troubled sea of our suburban existence and turn over a new leaf and not be caught napping with our lamps not trimmed and burning, and keep on using Alabastine while the Stars and Stripes^e continue to float.

Respectfully yours,

L. O. Thompson.

WHAT I THINK ABOUT IT

Editor Brush & Pail:

Mr. Caesar's letter to Brush & Pail is quite interesting, although it contains nothing new. It is also quite commendable as well as amusing. Commendable in that it expresses a willingness to be helpful to his fellowman. Amusing in its remedy for the illumination of the dub.

I wonder if Mr. Caesar ever considered why we hear so much of dub in the painting trade and so little of it in the other trades. Why not dub plumber, dub machinist, dub mason, etc.? Simply because a teamster, coal wagon driver, or other man out of a job cannot pay the fee, if he has it, and be admitted to their trade without becoming it, which is the reverse from many painters' organizations.

Mr. Caesar is perfectly at liberty to make painters out of dubs at six or eight dollars a day if he feels that he can stand the pressure. Many employers have tried it to their sorrow, as well as many of the public.

Eliminate the dub by getting back to the old apprenticeship or instruction period, but not at six or eight dollars per day, or else the future of the painting trade will consist of dubs, dubs, and more dubs.

Yours truly,

James B. Maynard, N. Y.

Dear Sirs:—

Kindly put these few words in next month's Brush & Pail. I am a contractor painter and have used kalsomine for the last 30 years and on the last few jobs I have done, I used Alabastine and I find it works better, saves time, and makes a better job than kalsomine and hereafter I am going to use Alabastine altogether on all my water color work.

Hoping these few lines will wake up some other brother painter and they will start to use Alabastine as I have, I am,

Yours respectfully,

C. F. Smith.



TROUBLE WITH A GLOSSY PAINTED WALL

Editor Brush & Pail:

Please allow me a little space in Brush & Pail as this is my first appearance in same, but I have been a reader of it for the past few years and have gained a lot of good points from it about decorating.

In the July and August edition, Mr. J. L. Hamilton, President, gives a few points about painted walls. Shortly after reading it, I was called in to look over a job of decorating. The ceilings were of wood and the side walls of plaster, painted red with a high gloss, the plaster had been all checked up before painting, but the paint surface was all good. I recommended Alabastine for side walls and flat paint for ceilings and got the job. I cut the gloss on walls with gasoline and followed with two coats of Alabastine and got an A-1 finish, also a compliment for being a good decorator, but in two weeks after that the walls were all checked up like a spider web. Would some brother painter please tell me the cause of checking and also if it would be advisable to put another coat of Alabastine over it again?

L. W. Schwathout.

FLATTING IVORY BLACK

It is important to use the correct proportion of turpentine for flattening ivory or drop block if satisfactory results are to be assured. This pigment, if ground in Japan, should be well mixed with about six ounces of turps to the pound. Twenty-five pounds will produce $3\frac{1}{4}$ to $3\frac{1}{2}$ gallons of paint and cover about 750 square feet over a surface of dark lead. If the black is unusually bulky $1\frac{3}{4}$ gallons of turps may be used which will give you about four gallons of paint.

TINTING SANA FINISHED WALLS

Decorators frequently find a lot of grief when they undertake to finish sanded walls with water color, but if they will use Alabastine over the following size they will have no trouble:

Soak one pound of sheet glue in cold water till dissolved—over night generally is time enough. Then melt the swollen glue in a melting pot. Slice fine one pound of rosin soap in boiling water. Dissolve two pounds alum in hot water. Mix the glue and soap solutions and add the alum solution, stirring all the while. Thin the size with luke-warm water before using.

Can any reader of Brush & Pail tell me where I can find LePage's Old English Varnish, also what is the best book on colors and tints. Address O. J. Latham, c-o Brush & Pail.

Location Wanted:

An all around painter and paperhanger, familiar with the handling of Alabastine, desires a good place to locate, the state of Minnesota preferred. For information write to Mr. Carl Swensen, c-o Brush & Pail.



NOTICE

TO OUR FRIENDS

No Jobbing Distributor, Dealer, or Consumer, who desires Alabastine, need accept as an excuse for the Attempted Substitution of some other material that Alabastine can not now be obtained promptly.

We are in position to make prompt shipments and have been for some time. Night and day running of our factories together with Increased Production Facilities will, we trust, enable us to continue functioning with a fair degree of promptness.

Alabastine Company



WHO WILL TELL?

I am working at a beach front hotel in Atlantic City, that have salt water in each bath. I have a lot of trouble with salt coming through Alabastine and would like to know if any brother painter has the same experience and what he uses to prevent it.—H. J. P., New Jersey.

Gentlemen:—How is the best or most correct way to make bands dividing frieze from dado or Alabastine work? I have decorated with Alabastine, also oil paint, for years, but always cuss when I have to draw a band on water colors. Have used rules, straight edges and all kinds of brushes, but don't seem to strike any system whereby I can do as neat band in a reasonable length of time.

In hanging sanitas, such as are used for bath rooms, etc., how does the ceiling material meet or join the side wall at the angle (at top of wall)? As sanitas has to butt in all other places, what do you do at the angle? Must a dividing rail or moulding be used in any or all cases on sanitas, with or without figure pattern? Which is the proper way absolutely?

Yours very truly,

"J. M.," Michigan.

Alabastine Company,
Grand Rapids, Mich.

Gentlemen:—In reading your November-December number of Brush & Pail referring to grease spots, will say the most successful way to get rid of these is to coat them over two or three times with a strong solution of salsoda. This will neutralize the grease and they should then be rinsed off with clear water. I have found this to work without an exception, no matter how bad or long standing.

(Signed) R. C. Earnest.

Alabastine Co.

Tell Brother Painter, Mr. W. H. Wainwright, to clean pine floors. Take a package of Gold Dust and dissolve in a little warm water, then beat it to a cream, to one-half pail of luke warm water, give the floor one coat and let work, then another coat. Wash off with clean water two or three times and he will have as clean a floor as new. I have used for years with perfect success. If not strong with one package, take two.

Yours truly,

A. Mallekoote, Michigan.

POSITION WANTED

Wanted by an all around painter and paperhanger, steady and reliable, a good location or work with a reliable party. South or West preferred. References if wanted. Address,

E. B. Foster,
c-o Alabastine Co.

Boy, Page Mr. Eastman

"Here's a snapshot of my girl at the beach."

"Snapshot; why, that's an exposure."—Tuff Stuff.



The Clever Comeback

The witness had just been severely reprimanded by the court for having talked insultingly to a policeman—in fact, he had openly called the officer a jackass.

"You mean to say that it is a misdemeanor to call a policeman a jackass?" asked the witness.

"It certainly is, at least morally, in the opinion of this court," was the answer.

"Is it any harm to call a jackass a policeman?" queried the witness again.

"None whatever," smiled the judge.

As the witness left the courtroom, he turned and said to the policeman:

"Goodbye, policeman!"—St. Joseph News-Press.

One Sunday, two lovers went to church. When the collection was taken up the young man explored his pockets, and finding nothing, whispered to his sweetheart:

"I haven't a cent. I changed my pants."

Meanwhile the girl had been searching her bag, and finding nothing, blushed a rosy red and said:

"I'm in the same predicament."

In the Restaurant

Customer: "Do you make any reduction for those in the same line of business?"

Waiter: "Yes; are you a restaurant keeper?"

Customer: "No—I'm a burglar."

Betrayed

Mother—"Come, Bobbie, don't be a little savage; kiss the lady."

Bobbie—"No, she's a naughty lady. If I kiss her she may give me a slap just as she did to papa."

—Ft. Worth Star-Telegram.

Not for Him

"Here, boy," said the man to the boy who was helping him drive a bunch of cattle, "hold this bull a minute, will you?"

"No," answered the boy; "I don't mind bein' a director in this company, but I'm darned if I want to be a stockholder."—Cartoons Magazine.

Breaking It Gently

A New York silk merchant went to the bank to get his note renewed.

"I am sorry," said the banker, "but it will be absolutely impossible for me to renew your note."

The silk merchant's face paled. After a moment of thought he looked up at the banker and asked:

"Were you ever in the silk business?"

"Why of course not," answered the banker.

"Well, you're in it now," said the silk merchant as he picked up his hat and went out.—Cincinnati Enquirer.

FINISHING HARD PINE COUNTER TOPS

A coat of orange shellac next to the bare wood, followed by strictly good rubbing varnish will produce better results than treatment with liquid wood fillers or hard oil finish.



ALABASTINE OVER WALL PAPER

There are thousands of property owners today wondering what to do with their soiled, dingy walls that have been papered, many of them, with grotesque designs at the present time entirely out of date. Many know the walls under the paper are more or less cracked, disfigured and far from being perfect. They are afraid to remove the paper, fearing that the plaster will have to be patched, particularly on very old walls.

There is a remedy—a satisfactory one—in all such cases, provided the paper is solid on the wall. That, of course, is the first requisite. When this is the case, Alabastine may be used. On figured paper or that having aniline colors, it is difficult to get results on a plain flat surface. If, however, the Alabastine Opaline Process is used, the walls can be transfigured into something artistic, attractive and altogether satisfying.

We have thought that this would be of so much importance to our dealer and decorator friends that we are herewith showing, on the inside front cover, one of the many effects that may be produced. This paper is of a very strong aniline and if some practical man will try to cover the surface with a plain flat tint, we think he will find it will be difficult. It will be seen that by using the Alabastine Opaline Process Work, as described, the results are surprising. We have left a sample uncovered so that you can see just what the paper was before coated and just the effect after decorating with the Alabastine Opaline Process Work.

This kind of work will prove a boon to many discouraged householders and property owners who are considering what they can do to put their walls in shape without removing the paper or taking a chance on replastering. Please remember that this work must not be attempted where the paper is springing loose from the wall, only where the surface is solid and unbroken.

Alabastine Co.

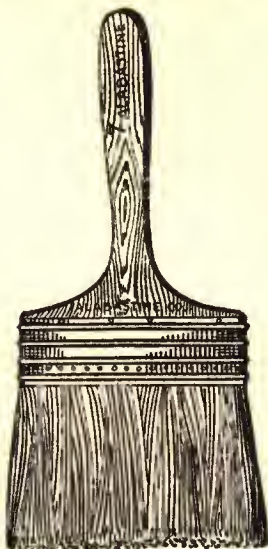
DIRECTIONS FOR PRODUCING ALABASTINE OPALINE EFFECTS

For background or first coat, apply Alabastine in the usual way, mixed according to directions on package. For producing the Opaline or mottled effects, secure a good quality sponge, firm but with coarse or fair sized openings. Cut the sponge straight and evenly across the grain so as to produce a flat or level surface. Mix the colors desired, one or more of them according to the work to be done in separate dishes, mixed somewhat thinner than for regular wall work, about the proportion of two pounds of Alabastine to three pints of water.

Be friendly—write us about your store, your methods, or your troubles.

A Good Brush FREE

This high grade 7-inch all
bristles wall brush FREE.



How to Get the Brush

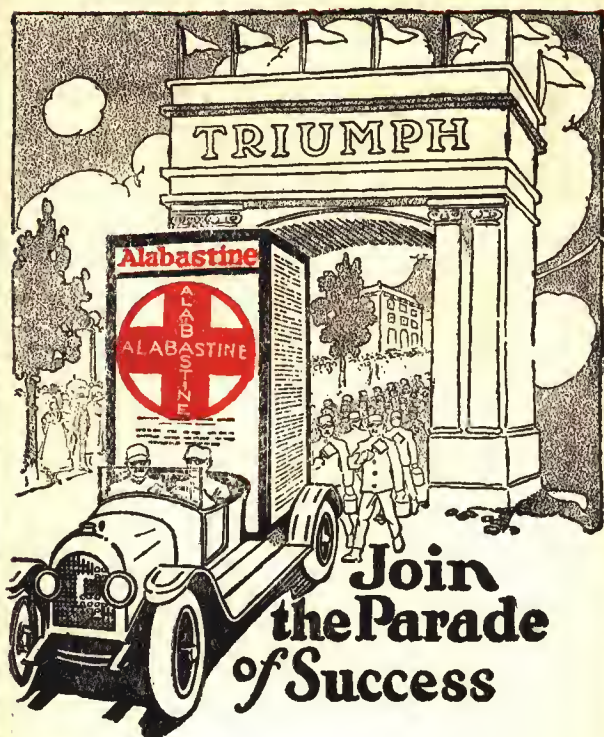
Any practical man when he uses 900 pounds of Alabastine and sends us 180 of the large words, "Alabastine" like this design only larger, cut from the 5-lb. pkgs. The Sanitary Wall Coating will receive by mail or express, all charges prepaid, one of these brushes.

By using 500 pounds of
Alabastine and sending us
100 Labels as above you
will receive \$3.00 in cash.

By using Alabastine in large office buildings, churches, schools, courthouses, sanitariums, etc., you can soon accumulate a sufficient number of these Alabastine labels to secure brushes or cash as you may desire.

Alabastine Company

Grand Rapids, Mich.



**Join
the Parade
of Success**

**Many Have Arrived.
Others Are On The Way.
The Destination Is Easy Street.
The Way Has Been Prepared.**

**Think! Act! and Profit by What Others
Are Doing.**

**Don't Eat Up Your Summer Earnings
During the Winter Months.**

**Your Nose on the Grindstone Doesn't
Sharpen Your Wits.**

**Alabastine Will Do For You What It
Has Done For Thousands.**

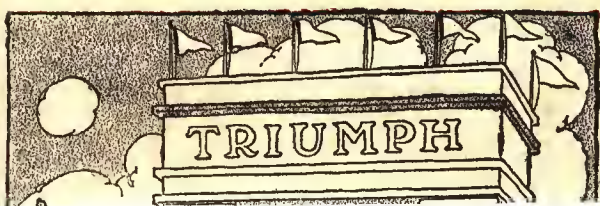
Mix Alabastine with integrity and intelligence and your reputation in your locality is assured.

Get the indoor business during the indoor months.

Be an Alabastine Booster.

Work for Alabastine and see how it will work for you.

Alabastine Company.



Digitized by



ASSOCIATION
FOR
PRESERVATION
TECHNOLOGY,
INTERNATIONAL

www.apti.org

BUILDING
TECHNOLOGY
HERITAGE
LIBRARY

<https://archive.org/details/buildingtechnologyheritagelibrary>

From the collection of:

Jablonski Building Conservation
www.jbconservation.com

gence and your reputation in your locality
is assured.
Get the indoor business during the indoor
months.
Be an Alabastine Booster.
Work for Alabastine and see how it will work
for you.

Alabastine Company.